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THREE ORIGINAL COMPOSITIONS

FOR

VIOLONCELLO WITH PIANO ACCOMPANIMENT

BY

A. H. SCHELLSCHMIDT

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3. PAS DE QUATRE	GAVOTTE	.60

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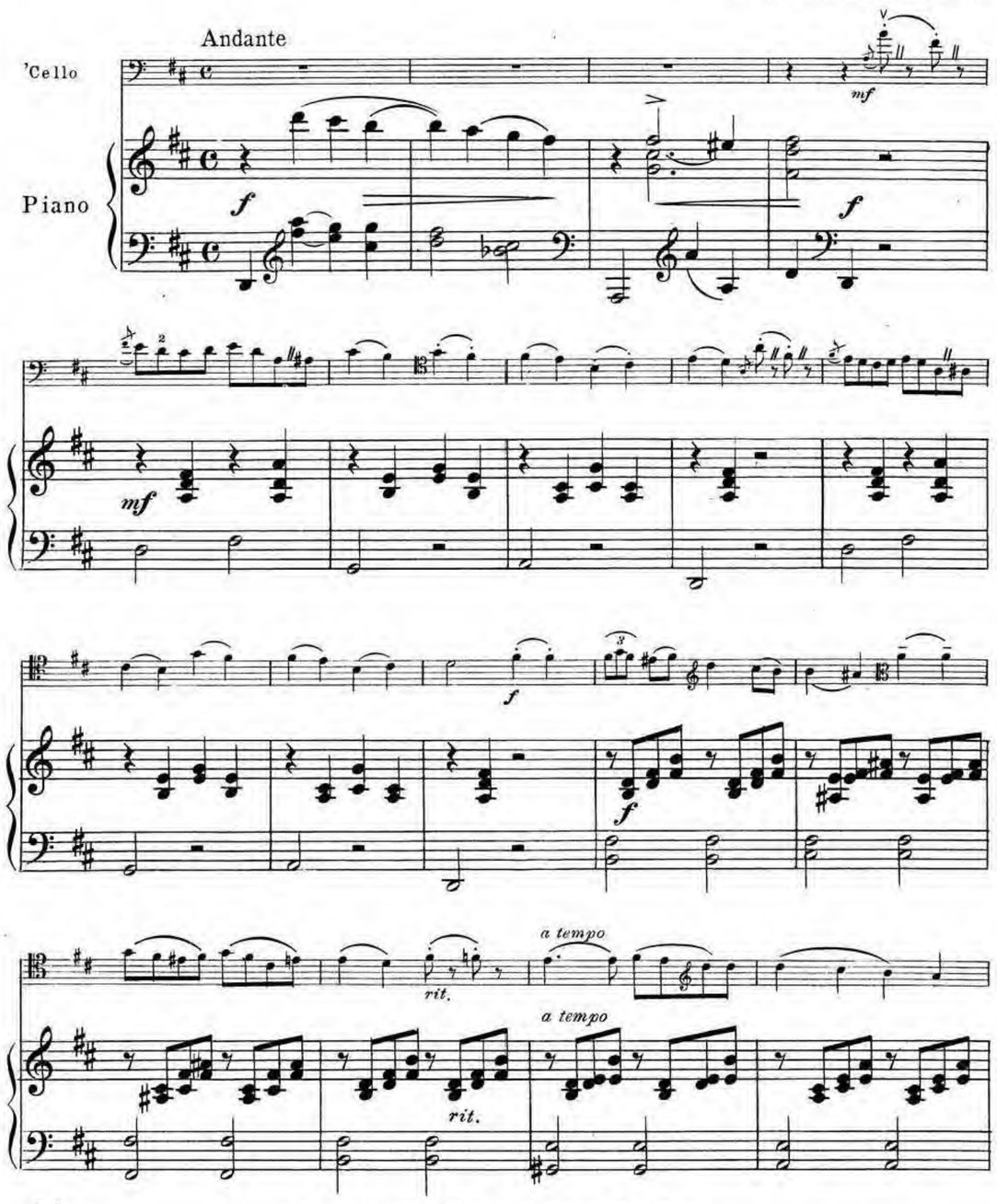
Pas de Quatre

GAVOTTE

A. H. SCHELLSCHMIDT.



C. C.
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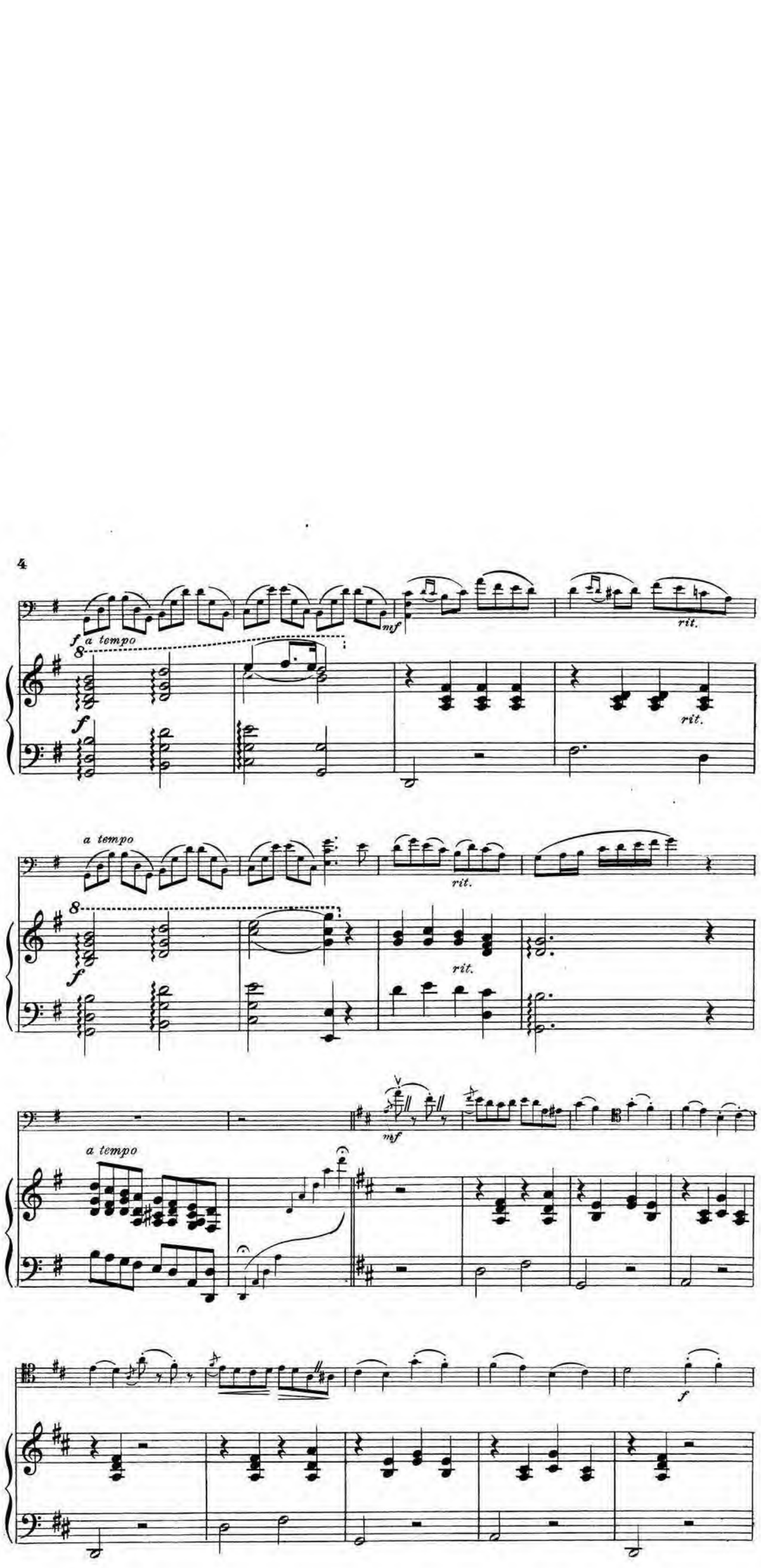
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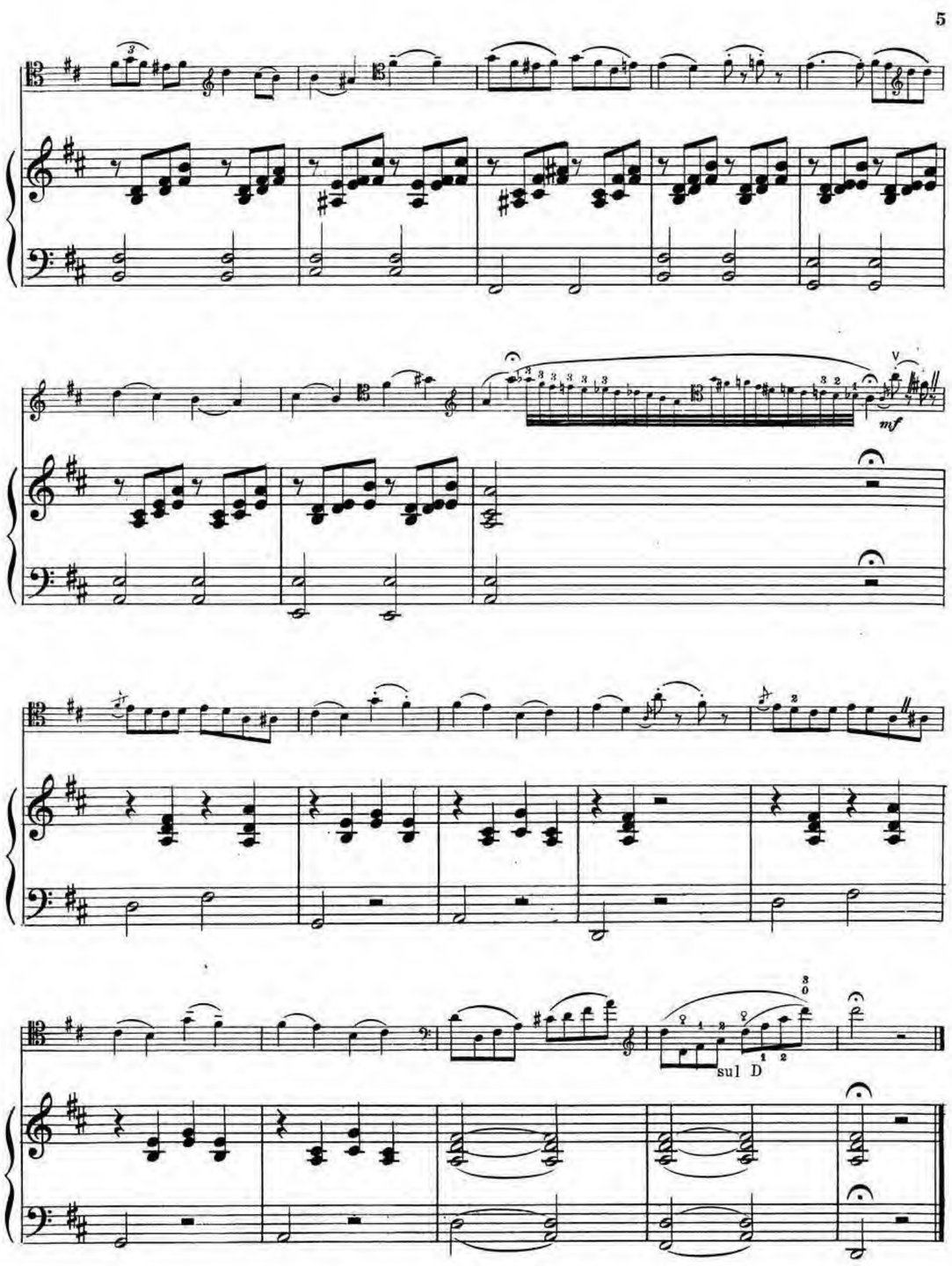
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IN THE FIRST POSITION

CELLO SOLOS

WITH PIANO ACCOMPANIMENT

Alvin Buechner Revisions

BASS CLEF THROUGHOUT

AMONG the greatest difficulties which cellists find themselves confronted with are the reading and mastery of the various clefs employed in the notation of cello music. While professional players may find it equally convenient to read their music in either the bass, tenor or treble clef, less experienced players and amateurs in particular find themselves hopelessly at sea when, in the course of a little solo composition, they must read in two or three different clefs.

This change of clef, in many, if not most cases, is introduced to suit the convenience of the composer, or arranger, who is enabled thereby to keep the higher notes within reasonable limits of the staff without resorting to the ledger lines necessary for the higher notation. This convenience for the composer, however, becomes a grave inconvenience for inexperienced players, and at times forces them to abandon a piece of music which, with one clef throughout, would have been comparatively easy.

To do away with this inconvenience, and in most cases unnecessary difficulty, the following list of Violoncello compositions have been revised, in some cases re-written, fingered and phrased by Mr. Alvin Buechner in such a way as to simplify the notation and interpretation to a very great extent and still preserve their original musical form and beauty in every particular.

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7. German Song (Das Lied vom dummen Hans)40
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12. German Song (Wie der Geyer das Fischlein laenge).....40

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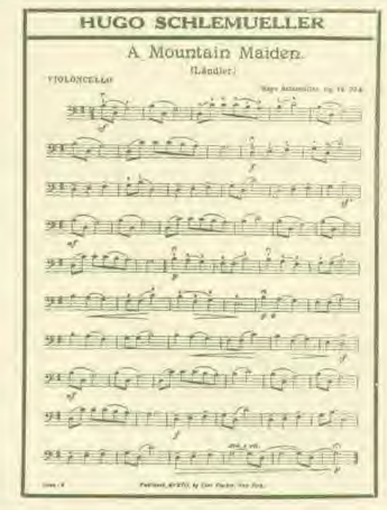

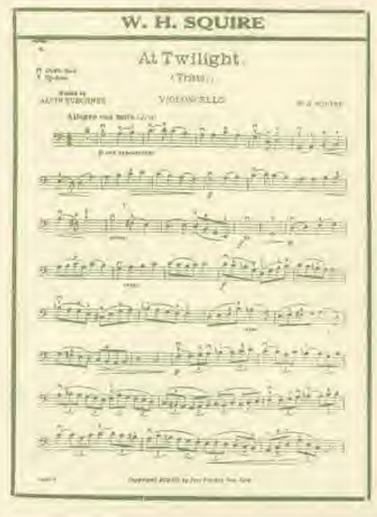

A complete list of compositions in higher positions, written entirely in the bass clef, can be had upon application, without charge.

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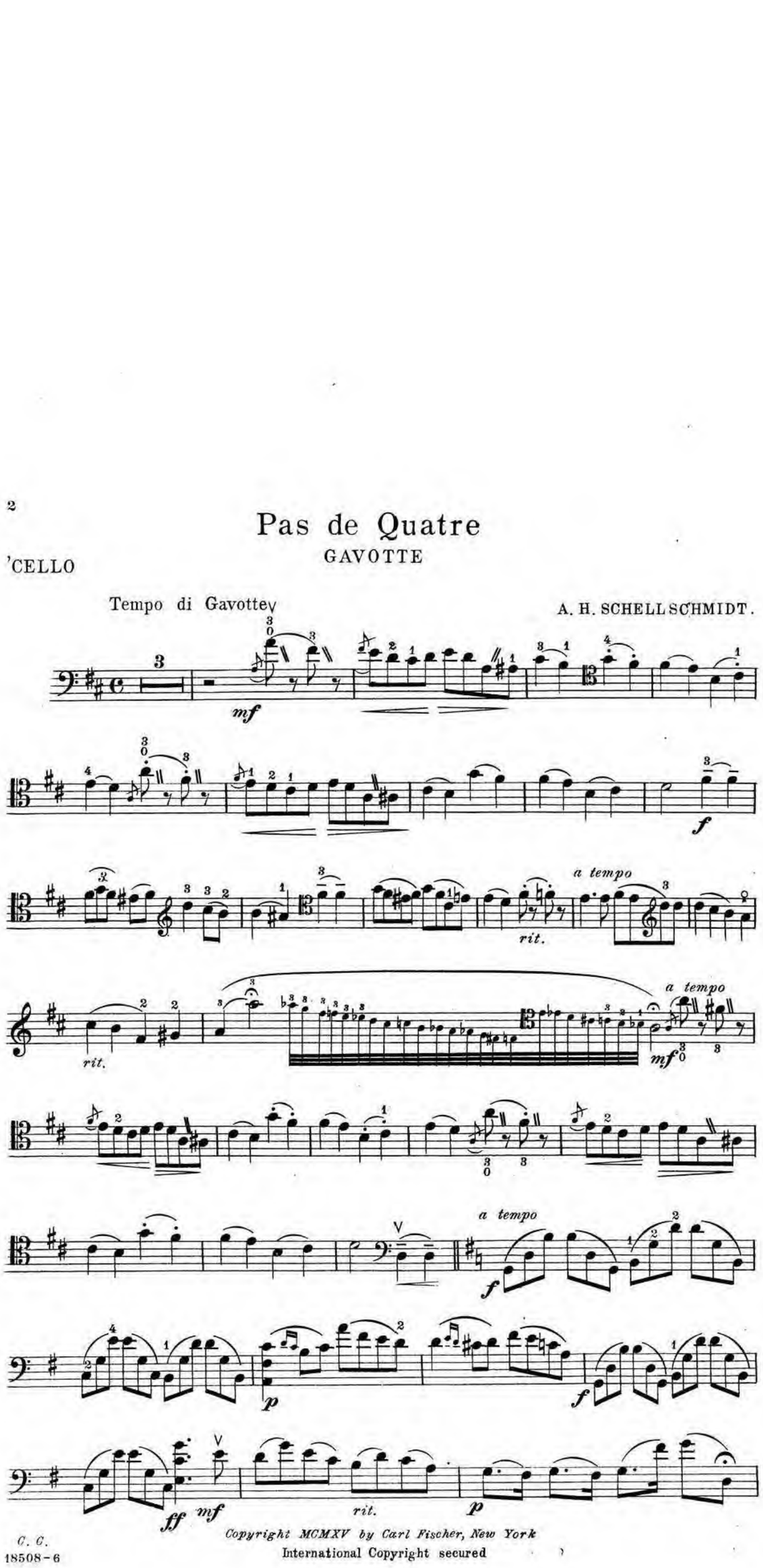
Pas de Quatre

GAVOTTE

'CELLO

Tempo di Gavotte

A. H. SCHELLSCHMIDT.



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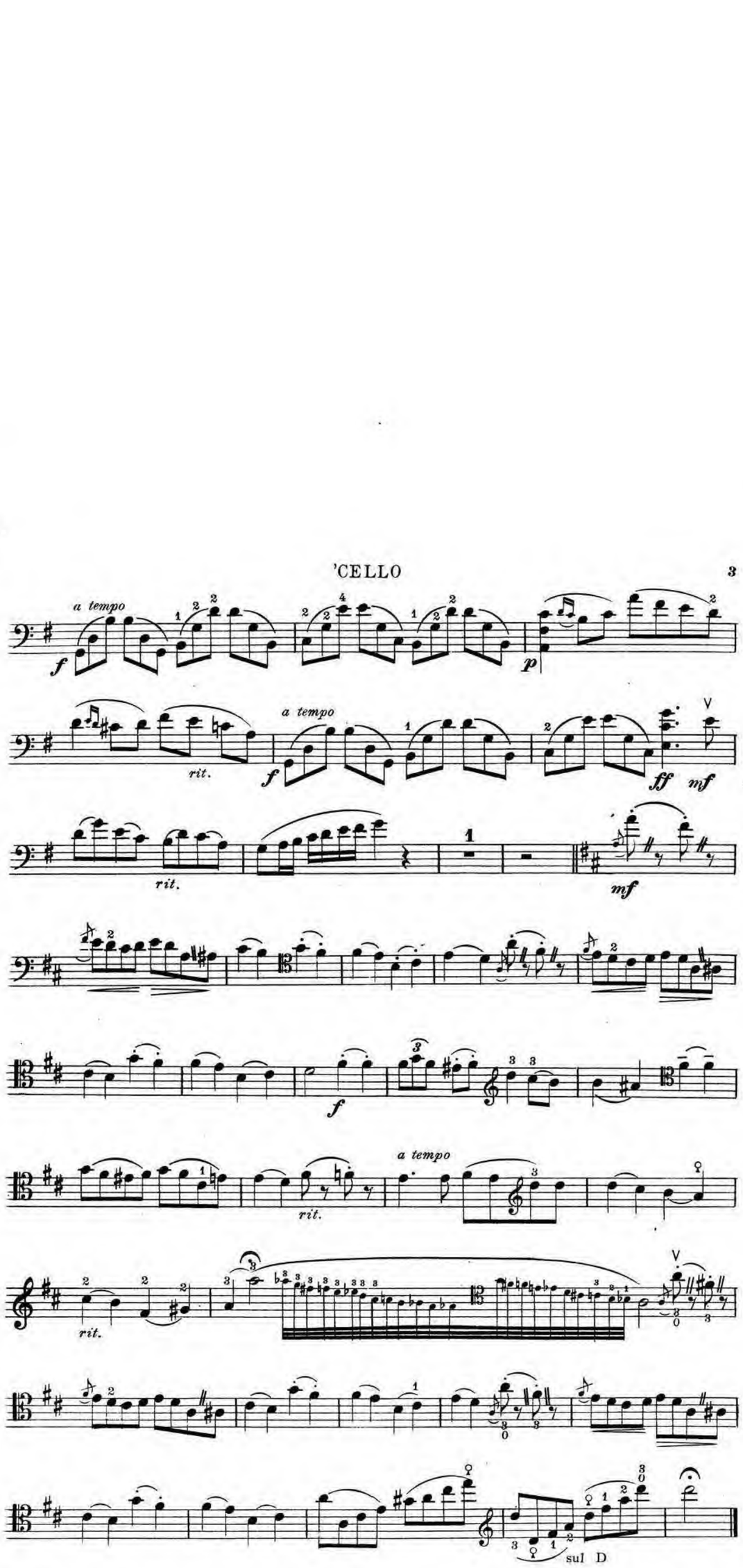
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